

# THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 113.]

Registered for Transmission Abroad.

MAY 1, 1892.

[PRICE 2d.; POST FREE 2½d.]

Annual Subscription, Post Free, 2/6.

## MISS ALICE ESTY.

WITH unusual heartiness the English public, two years ago, welcomed the advent of Miss Alice Esty in the concert-room; and favour, equal in warmth and sincerity to that then accorded, has attended every appearance subsequently made in town or country by the young American soprano. Although she had previously established for herself a good reputation in the United States, it cannot be said that her fame had reached this side of the Atlantic. As a stranger she came to London to see what fortune had here in store. Her chief letter of introduction she carried in her voice, the tones of which were more serviceable and potent than missives from wealthy and influential patrons. Those tones were, when Alice Esty was but five years old, sufficiently clear and bright to fill with melody the house in Massachusetts wherein she was born. Their rarity and value did not escape the notice of the ever-watchful mother who, on finding the treasure, "called," as did the woman in the parable, "her neighbours together, saying, Rejoice with me." Soon they spread far and wide the tidings that a sweet songstress was dwelling amongst them.

To the utmost of their ability the parents provided their little Alice with means to acquire knowledge of the art of music, and the result was so encouraging as to induce them to place her under Madame Clara Smart, one of the best teachers in Boston. After having had for some lengthened period the benefit of instruction from that lady, the young aspirant determined to start upon a professional career; and what better course could be taken than that which a tour presents? Fortunately, she was enabled, at such an important point in an artist's life, to join a party, of which Madame Camilla Urso was a principal member, and in her company the young novice made a tour of the States. It is not too much to say that in each of the hundred and fifty concerts then given, Miss Esty obtained a gratifying success.

To gain renown in England was, however, the goal of Miss Esty's ambition. Only in London are the laurels to be gathered that American artists prize the most. Accordingly, the young singer, accompanied by the self-denying mother, set sail for this country. Soon after her arrival in the Metropolis, Miss Esty was invited to meet, at the house of Mrs. Archibald Ramsden, a few influential friends of the hostess, to whom the young lady afforded the pleasure of becoming acquainted with her art as a vocalist. The pieces she graciously selected on that occasion were the air, "I will extol Thee, O Lord," from Costa's *Eli*, and the romance from David's *La Perle du Brésil*. So beautiful was the voice and so full of charm the singing that those present at once tendered the fair songstress assurances of a flattering reception whenever and wherever she may elect to appear before the general public. A most desirable opportunity occurred when Mr. N. Vert secured for her a place in the programme of one of Madame Adelina Patti's concerts at the Royal Albert Hall. It was, indeed, an ordeal to pass through, the hall being so vast and comparisons with the greatest singer of the age so inevitable, yet the *débutante* came out of it most successfully. There was no longer room for doubt, the artist had gained possession of the ear of the public.

Last summer Miss Esty accepted an offer made by the directors of the Carl Rosa Opera Company. Of her representation of Marguerite in Gounod's *Faust*, of Michaela in Bizet's *Carmen*, and of Santuzza in Mascagni's *Cavalleria Rusticana*, the critics of the Provincial press speak in terms of laudation.

## CURRENT NOTES.

At the Royal Academy of Music, the students of the operatic class gave on the evening of Saturday, the 2nd ult., the last of a series of four performances. On this occasion a selection from three operas formed the programme, an arrangement which enabled more scholars to appear than could possibly take part in any single work. Amongst those who distinguished themselves in scenes from the second and fourth acts of Verdi's *Il Trovatore*, was Miss Lilian Redfern, whose fine voice and true method, together with a good stage presence, qualified her to sustain, both musically and histrionically, the part of Leonora. The other characters—Azucena, Il Conte di Luna, and Manrico—were represented by Miss Violet Robinson, Mr. G. Combe Williams, and Mr. Philip Brozel respectively.

Had the second act of Wagner's *Flying Dutchman* been decided upon for no other purpose than that of displaying the qualities of the female choir, the result would have justified the choice, for rarely has the Spinning chorus been rendered with so much charm. The part of Senta was allotted to Miss Mary Roebuck, who, unhappily, was in the middle of her undertaking seized with illness which prevented her finishing a task she had so promisingly begun. Unfortunately the mishap extended its maleficent effect to the other principals—Miss Emily Rasey, Mr. Albert Henning, Mr. Leslie Walker, and Mr. W. E. Philip—whose opportunities for gaining distinction were thus curtailed.

Whether the themes of the second act of *Le Nozze di Figaro* were better adapted to the capacities of the soloists, or the music had been more thoroughly rehearsed, whatever the cause there can be no question as to Mozart's melodies being the best interpreted pieces of the evening's performance. Of the executants, perhaps Miss Annie J. Callum, as Cherubino, bore off the palm of merit, though both Miss Ida Webb, as Susanna, and Miss Lilian Redfern, as the Countess, ran her close in competing for the honour. It should not be forgotten, however, that Mr. Arthur Barlow and Mr. Leslie Walker, in their respective parts of Count and Figaro, did excellent service. The important orchestral music was rendered by stringed instruments, assisted by the organ and the pianoforte; and the united forces of singers and players were placed under the able direction of Mr. Betjemann.

In the early years of the Royal Academy of Music there were no operatic performances held at the Institution, nor were there classes established for the study and practice of the lyric stage. Even the possibility of directing the attention of pupils to the theatre was made the ground work of objections raised against the endowment of the Academy by Parliament. At that time there was a gulf fixed between the stage artist and the church singer. To join an opera troupe was to put an insuperable obstacle in the way of procuring any important church appointment. When Henry Phillips, the celebrated bass, expressed an earnest desire to become a member of the choir of Her Majesty's Chapel Royal, he was told that his connection with the theatre was a source of disqualification. Happily, the concert-room was open to him. But the platform and choir were then deemed the proper places for those students of the Royal Academy of Music who purposed to practise the vocal art. This is all changed. Everything is now prepared there for the equipment of singing pupils for the stage, and in the



building itself they can become thoroughly habituated to the glare of the footlights.

This is undoubtedly a gain to the Tenterden Street Institution, and an advantage even to scholars who have no intention of entering upon a theatrical career, since the acquirement of dramatic expression will serve them well in the performance of duties either in the choir or on the platform. This indirect benefit will accrue to all availing themselves of opportunities now placed within their reach. Only a few, however, can hope to win fame and fortune as operatic artists. Indeed, there is room only for a few. At the present moment the outlook is most unpromising. English opera, or, if you will, operas in English, which last year seemed so full of life, is now languishing almost without hope of recovery. True comic opera is here and there prosperous, but oftentimes this class of work is dependent for success upon things altogether foreign to musical art. But though direct advantages are unreliable, operatic studies, as a means of improvement in other branches of executive art, are sure to prove of value.

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At the orchestral concert given at St. James's Hall, by the Royal Academy, on Tuesday afternoon, April 5th, the students who make composition their chief study, were allotted a fair share of the programme. One of the important works contained therein was a setting of the "Kyrie Eleison" and the "Gloria," by which the composer, Mr. George F. Wrigley, last year won the Charles Lucas prize. It received an able interpretation at the hands of the orchestra and chorus, the solo vocalists being Miss S. Wardell, Miss M. Stiven, Mr. Brozel, and Mr. Appleby. Another work representing the creative talent of the Institution was an overture, entitled "May Day," by Roland Revell, which suffered somewhat by being placed late in the list. Pianoforte solos were performed by Miss Kate Goodson and Miss Edith Pratt; while a 'cello piece was played by Mr. B. P. Parker, the solo singers of the afternoon being Miss Minnie Robertson, Miss Violet Robinson, Mr. Edwin Wareham, and Mr. L. Walters. Dr. Mackenzie, the Principal of the Academy, officiated as conductor of the concert.

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ALTHOUGH Signor Mascagni's choice of libretto for his last opera, *L'Ami Fritz*, has not met with universal approval, the composer has determined to again call into requisition the stories of Erckmann-Chatrian. At the present time, it is said, he is engaged on a setting of the tale *Les Rantau*, by those authors, and that the opera when completed will be performed for the first time in Vienna. The "agent in advance" of Mascagni's publishers will, if report be true, encounter some little difficulty in effacing an impression made by the composer declining to accept without payment an invitation to direct the first performance given of *L'Ami Fritz* in that city.

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An extraordinary display of *technique* was made by Mr. Sapellnikoff at a pianoforte recital given on Wednesday afternoon, April 6th, at St. James's Hall. It was not, however, *technique* alone that excited admiration, for it was never exhibited for its own sake, but always employed in the service of noble ideas. Hence the performance of Beethoven's Sonata (No. 90) was remarkable not only for absolute correctness combined with perfect gradations of tone, but also for the reverential spirit revealed. When under the influence of that spirit the whole manner of the executant became subdued and reposeful. Possibly, some may call his style of playing academical; but better far to err on the side of order than to run riot, as many do, in representations of classical music. A beautiful tone and artistic phrasing gave unwonted charm to Schubert's Fantasia in C. In some of the works, however, one missed the high colouring which popular *virtuosi* of the present day delight in; on the other hand, the exquisite outlines of the musical pictures were delicately, truly, and clearly defined. In a word, Sapellnikoff is an astonishing executant and a sound artist, but not a maddening performer.

DR. VON BÜLOW has often in the course of his long career as pianist and conductor talked and acted in a very strange manner. Like many other clever, wilful men, he is apt to think rudeness is wit and insult a joke. Generally speaking, his fellow countrymen are amused with the vagaries of their favourite musician. But at a farewell performance recently given in Berlin, there was some little difference of opinion concerning the propriety of his proceedings. It is stated that when referring in a speech to Prince Bismarck, he called upon the audience and the band for a "Hoch." The latter, not seeing the fun of the thing, neglected to respond, while the former obliged him with a cheer. Then, so report goes, "Dr. Bülow stepped forward in front of the audience, and deliberately taking a handkerchief from his pocket, wiped the dust off his shoes and walked majestically out." Even then the audience were not agreed as to whether his conduct was pleasant or offensive.

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A CONCERT was given at Princes' Hall, on the 6th ult., by professors and students of the Trinity College, London. Under the direction of Mr. Frederic Corder a capital programme was performed. A young pianist, Miss Marion Clapton, rendered in good style the solo in Liszt's "Hungarian Fantasia"; and Mr. Claude Stanley Fenningstein proved himself, in the *finale* of Mendelssohn's Violin Concerto, an efficient soloist. Merit was conspicuous in the vocal efforts of Miss Maggie Pritchard, Miss Williams, Miss Acworth, and Miss Florence S. Lane. But interest was chiefly centred in the compositions of two pupils of the College, to wit, the Scherzo for orchestra, by Mr. Mistowski, and the Caprice for pianoforte and orchestra, by Mr. A. W. Ketelbey.

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ON behalf of the Building Fund of the North London Hospital for Consumption, a performance of Handel's *Samson* was held on Wednesday evening, April 6th. It is almost unnecessary to say that, the principal singers being Madame Nordica, Miss Hilda Wilson, Mr. Henry Piercy, and Mr. Robert Newman, the splendid airs with which the oratorio abounds had full justice done to them. The choruses were rendered by a capable choir, and an orchestra, led by Mr. Alfred Burnett, did excellent service. The entire performance reflected credit upon the conductor, Mr. James Shaw.

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To a house in Cagliari a tablet has recently been affixed, bearing this inscription:—"Here was born, of noble parentage, October 17th, 1810, Mario di Candia, distinguished in vocal art; an enchanter of the world; an honour to his country."

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THE cause of music has in the death of the Rev. Thomas Littleton Wheeler lost an active and faithful supporter. During his long life, which, ending on the 8th ult., had extended over 86 years, he took an active part in the musical festivals held in Worcester Cathedral. For half a century he officiated as minor canon; and, for a considerable period as precentor of that church. To his amiability and goodness all who served under him in the choir will bear grateful testimony. Some few there are, the present writer amongst the number, who are ready to thankfully acknowledge the receipt of lasting favours at the hands of his father, the Rev. Allan Wheeler, who, in 1850, was acting as precentor of Worcester.

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M. PADEREWSKI is at present resting in Paris, where he doubtless will quickly recover from the abnormal fatigue brought about by labours in the concert-rooms of America. It is not often that a pianist is doomed to carry such a heavy burden of dollars from the States as that which has grievously exhausted the strength of the Polish *virtuoso*.

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ON Monday, the 4th ult., the members of the Musical Artists' Society held at Princes' Hall their first public concert of the season. The programme contained a

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quartet in C minor for strings, and a sonata in F for pianoforte and violin, composed by Miss Oliveria Prescott and Mr. E. H. Thorne respectively. Mozart's quartet in B flat (No. 3), and Mendelssohn's trio in C minor (Op. 66), were also included in the list of instrumental pieces. Vocal serenades by Walter Macferren charmed by their exceeding grace the auditors, who were also favoured with renderings of songs by Stewart Macpherson.

MR. FERDINAND WEIST HILL, a son of the late lamented Principal of the Guildhall School of Music, made his first public appearance as a solo violinist, on the 5th ult., at a concert given at the Princes' Hall by the pianist, Miss Nellie Harston. For the last two years he has been a pupil of the Conservatoire in Brussels, whither he purposes to return to complete his studies under M. Isaye. Mr. Hill, on the occasion under notice, assisted the concert-giver in a performance of a new Sonata in G minor by the Swedish musician Sjogren, his solo being the "Souvenir de Moscow," by Wieniawski, in which he displayed a fine tone and great executive ability.

AN excellent interpretation of Cherubini's overture in G commenced the third concert held this season by the Philharmonic Society. Though specially composed in 1875 by the great Florentine for the society, this truly classical work has seldom been placed by the directors in their programme. They have been reminded of duties long neglected by the recent publication in Germany of the score by which Mr. August Manns has been enabled to give a performance of the overture at the Crystal Palace. Having secured the services of Dr. Joachim, the directors put forward Max Bruch's third violin concerto for the entertainment of their subscribers. No one with a soul for music could listen to the Adagio, as played by the renowned fiddler, without being moved by the eloquent themes; yet a sensitive ear might experience some little annoyance with strains so harsh as those heard on this occasion in the preceding and subsequent movements. For those delighting in contrapuntal music, Schumann's Symphony in C was forthcoming, and for those with ears open to the charms of melody, Cowen's Suite de Ballet, "The Language of Flowers," was presented. In a similar way the strongly contrasting vocal pieces were arranged. The intensely earnest *liebested* from Wagner's *Tristan und Isolde* preceded the frivolous polacca from Ambrose Thomas's *Mignon*. Madame Nordica was the singer, and Mr. Cowen the conductor.

MR. FREDERICK LAMOND was the pianist at the Crystal Palace on Saturday afternoon, the 9th ult., when he gave a clever performance of Tchaikowsky's Concerto in B flat. That he was enabled to present the themes in the form of absolute beauty, cannot be averred, but that he did all which mortal could with strains so destitute of charm, must be thankfully acknowledged. Mr. Lamond was also unfortunate in having to play pieces so uninviting as the arrangements by Liszt and Tausig that were selected. The symphony was the seventh of Haydn's Salomon set, which in performance made the concert-room appear as bright and cheerful as the gardens below then revelling in the glories of spring. An overture by Mr. Arthur Herve, a composer whose works of a less ambitious kind have already obtained general favour, was on this occasion most admirably performed by the band, and by the audiences received with hearty and prolonged applause. The singers were Mdlle. Gambogi and Signor Sparapani.

UNDER the direction of W. Clinton, the second of the series of Wind Chamber Concerts recently took place in the Steinway Hall, which was well filled by an appreciative audience. The opening piece, Rubinstein's Quintet, for pianoforte, flute, clarinet, horn, and bassoon, was effectively rendered by Messrs. Webbe, Griffiths, Clinton, Borsdorf, and Wotton. Assisted by Herr Hans Wesseley and Mr. Edward Howell, the same artists gave a delight-

ful performance of Spohr's Septet, Op. 147. Mozart's Trio for pianoforte, clarinet and viola, received at the hands of Messrs. Webbe, Clinton, and Krause an able interpretation; and Marcello's Sonata, for violoncello, was beautifully given by Mr. Edward Howell.

FOR the third Wind Chamber Concert, to be given on the 3rd inst., Brahms's new Quintet, for clarinet and strings, is announced. This work has enhanced the reputation of a composer previously acknowledged to be ahead of all rivals in the department of classical music. It is built upon what is called the orthodox lines, having an Allegro, an Adagio, an Andantino with a *presto non assai*, and a *Finale* consisting of an air with five variations. The beautiful part for clarinet will afford Mr. Clinton an opportunity to display his rich tone and expressive style.

THOUGH the English Church was not wont to teach or enforce Gospel truths by means of pictorial or dramatic representations of any kind, it has never dispensed altogether with the aid afforded by music. In the observance of seasons and the celebration of festivals, appropriate hymns or anthems have ever been used, and lately the ordinary anthem has given place to settings of words recording events enacted at Calvary, and instead of the ordinary anthem a musical drama is now performed in Holy Week at St. Paul's Cathedral. As usual, this annual representation of Bach's *St. Matthew Passion* attracted, on the 12th ult., an immense congregation, to whom the strains appealed with mysterious force, and to whom, happily, the request to join in the chorales was not made in vain. Some of the treble solos were sung by the choristers in unison, and the other recitatives and airs were delivered by men attached to the choir, while a numerous chorus, supplemented by a complete orchestra, gave, under the direction of Dr. Martin, full significance to the imposing music forming the body of the work.

ON Good Friday Handel's *Messiah* was given at the Albert Hall by the Royal Choral Society in a manner worthy of the immortal strain. For a century and a-half it has proved a heavenly gift to souls attuned to divine harmonies. How the choruses, "For unto us," "Lift up your heads," the "Hallelujah," and the "Amen," were sung, calls for no present description, as the capacity of the choir under Mr. Barnby's command is so well known and so heartily acknowledged. The principal vocalists were Madame Nordica, Madame Belle Cole, Mr. Ben Davies, and Mr. Norman Salmond.

ON the afternoon of Good Friday a concert was held in the central transept of the Crystal Palace. There was a well-chosen programme, as well as a fine body of artists for its interpretation. Amongst the chief successes were Mr. Santley's rendering of "There is a green hill far away" (Gounod), and Miss Marian Mackenzie's singing of "He shall feed His flock" (Handel). The greatest effect, however, was made by the general company, who, led by the chorus and the band, sang "The Old Hundredth Psalm," "Onward Christian Soldiers," and "Abide with me."

A CONCERT was given on the evening of Good Friday at St. James's Hall by Mr. Ambrose Austin, whose programme contained Rossini's *Stabat Mater* and "Gems from the Oratorios," the vocalists being Miss Antoinette Trebelli, Madame Patey, Mr. Barton M'Guckin, and Mr. Santley.

SIR ARTHUR SULLIVAN left the South of France for London on Wednesday, the 20th ult. That he was then still a sufferer may be gathered from the announcement that he was carried to the station in a specially constructed chair. The invalid, accompanied by his nephew and Dr. Fagge, arrived in London on the evening of the following day. For speedy recovery he has the best wishes of the English speaking people of the world.



## COMING MUSICAL EVENTS.

COMPARED with recent years the announcements for the summer musical season are scanty. The bereavement in the Royal Family, and the uncertainty respecting political matters, have naturally made concert caterers exceedingly timid, so that while native artists may perhaps be able to hold their ground, we are hardly likely to have many foreign visitors beyond those who for several years have favoured us with their company.

Among the latter is, of course, Dr. Richter, but even his stay will be briefer than usual, in consequence of his services being needed as conductor of the special performance of Wagner's operas in connection with the Musical Exhibition at Vienna. There will, according to Mr. N. Vert's announcement, be only six concerts at St. James's Hall, and they will follow each other somewhat closely, the dates being Monday evening, May 30th; Saturday afternoon, June 4th; and Monday evenings, June 13th, 20th, 27th, and July 4th.

SEÑOR SARASATE is an artist who is always welcome. He will also arrive at the end of the present month, and arrangements have been made by Mr. N. Vert for four Saturday afternoon concerts at St. James's Hall, namely, on the 28th inst., June 11th, 18th, and 25th.

THE last-named concert will clash with the performance at the Crystal Palace of *Judas Maccabæus* under Handel Festival conditions, and with Mr. Manns as conductor. For this annual gathering of the London contingent of the vast choir *Samson* was originally decided upon, and many of the worshippers of the great Saxon were looking forward with no small amount of satisfaction to hearing "Fix'd in His everlasting seat," "Then round about the starry throne," "Awake the trumpet's lofty sound," and other fine choruses, with the grateful interspersed solos. Reconsideration, however, led to the adoption of the more martial oratorio, and the result is acceptance of engagements by Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Santley—"the representative English quartet"—who will thus once more reassemble on the platform after a lengthy separation due to American and Australian tours.

THE remaining Philharmonic concerts of the season are fixed for Wednesday evenings, May 11th and June 1st, and Wednesday morning, June 15th, at St. James's Hall. At one of these Miss Dora Bright's work will be played.

THE Royal Choral Society at the Royal Albert Hall will suspend its operations until the winter after the 4th inst., when *Elijah* is to be given with Madame Albani (just returned from America), Madame Belle Cole, Mr. Ben Davies, and Mr. Watkin Mills as soloists. Ere he again meets his choir in public, Mr. Barnby will have taken up his duties as Principal of the Guildhall School of Music.

THE next concert of the Bach Choir is to take place at Princes' Hall on the afternoon of the 31st inst. Palestina's "Assumpta est Maria" and Sweelinck's Psalms lxxv. and cxxiv. are among the compositions selected.

OTTO HEGNER, who will soon have to be called "Mr." instead of "Master," announces three pianoforte recitals at St. James's Hall on the afternoons of Monday, May 9th; Wednesday, May 18th; and Monday, May 30th.

MAX HAMBOURG, one of Hegner's younger rivals, will give concerts on May 17th and June 23rd, prior to going under the tuition of M. Paderewski.

THE members of the Musical Guild have settled upon concerts at the Kensington Town Hall, on May 10th and

23rd, June 7th and 21st. Among the novelties to be submitted are a stringed Quartet, by Professor Stanford, a pianoforte Trio in C, by Mr. Kreuz, and a pianoforte Quintet in E minor, by Mr. Ashton, Beethoven's Octet for wind instruments, Brahms's Sextet in B flat, and Schubert's Quartet in G, Op. 161, are also set down for performance.

MR. and MRS. OUDIN are to be heard in afternoon vocal recitals at Princes' Hall, on Tuesdays, May 10th and 24th, and Thursday, June 9th.

THE series of performances of opera, in Italian and French, at Covent Garden Theatre, will be much shorter than last year, but the season will be exceedingly interesting, as each Wednesday evening is to be devoted to German operas, sung in the original tongue by skilled interpreters from Hamburg and other Teutonic musical centres. The *Ring des Nibelungen* tetralogy, with the prefatory *Rheingold*, will occupy four of these evenings, and for the remainder there are *Tristan und Isolde* (which will probably prove the favourite performance with metropolitan amateurs), and *Fidelio*.

By the time the opera closes, preparations will have been nearly completed for the more important musical festivals in the provinces. Of these there are this year three—first in order of occurrence being Gloucester (the Three Choirs), then Cardiff, and finally, Leeds. The second commands attention, solely because it is the outcome of an earnest effort to unite the choral talent of the Principality. It will be sufficiently early to invite our leading composers to contribute novelties when the festival is thoroughly established. The selection of works for next September evinces a praiseworthy desire to please divers schools of musical thought.

FOR Gloucester Mr. C. Lee Williams has ready for production a new Church cantata, *Gethsemane*, written with Mr. Joseph Bennett on lines similar to their *Last Night at Bethany*, which obtained such favour at the meeting of 1889. Dr. Mackenzie provides a new oratorio, *Bethlehem*, Miss Ellicott (daughter of the Bishop), *The Birth of Song*, and Dr. Parry a cantata. The secular concerts in the Shire Hall have been reduced to one.

FROM no fault of the committee the Leeds Festival will call for less notice than usual. With more immediate claims upon his pen, independently of his illness, it is impossible for Sir Arthur Sullivan to produce anything new for the festival he is to conduct, and Dr. Parry is at present too busy to undertake fresh work. Under these circumstances, the novelties have declined to three—Mr. Cowen's cantata, *The Water Lily*, the book founded on one of Wordsworth's poems; a new symphony by Mr. Frederic Cliffe; and a cantata by Dr. Alan Gray (organist at Wellington College), *The Arethusa*.

As the Yorkshire triennial celebration will bring us well into October, this catalogue of forthcoming events may now close. If during the next six months we are to have but little that is positively new, it is certain there will be much to interest. It is desirable that now and again opportunity should be afforded for examining the situation and of ascertaining whether we have really made progress since the last audit.

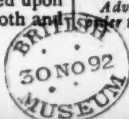
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Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS. Advertisements should reach the Office not later than the 20th inst. in order to insure insertion in the issue of the month current.



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Lord, Lord - - - Lord hear my voice, - - - O

Sw:

*cres.* let thine ear con - si - der well, the voice of my com-plaint, If *mf* *p*

*cres.* let thine ear con - si - der well, the voice of my com-plaint, If *mf* *p*

*cres.* let thine ear con - si - der well, the voice of my com - plaint, If *mf* *p*

*cres.* let thine ear con - si - der well, the voice of my com-plaint, If *mf* *p*

*Gt. cres.*

Ped



O thou, Lord wilt be ex-treme----- to mark what is done a -

O Lord who may a - bide it, O mark what is done a miss O Lord

Lord who may a - bide it, O Lord who may a - bide it?

*A little faster.*

*mf* For there is - - -

*mf* For there is

*mf* For there is - - -

*mf* For there is - - -

Gt. to Principal.

mer - cy, mer - cy with thee There - fore, there - fore,

mer - cy, mer - cy with thee There - fore, there - fore,

mer - cy, mer - cy with thee There - fore, there - fore, shalt

mer - cy, mer - cy with thee There - fore, there - fore,

*cres.* shalt thou be fear - ed, For there is mer - cy, mer - cy with

*cres.* shalt thou be fear - ed, For there is mer - cy, mer - cy with

*cres.* thou be fear - ed, For there is mer - cy, mer - cy with

*cres.* shalt thou be fear - ed, For there is mer - cy, mer - cy with

*cres.*

*Ped.*



*rall e dim.*

thee, there-fore shalt thou shalt thou be fear - ed.

*rall e dim.*

thee, there-fore shalt thou be fear - ed.

*rall e dim.*

thee, there-fore shalt thou be fear - ed.

*rall e dim.*

thee, there-fore shalt thou be fear - ed.

*Swell.*

## Tempo I.

*Ped.*

I look for the Lord, my soul doth wait for

I look for the Lord, my soul doth wait for

I look for the Lord, my soul doth wait for

I look for the Lord, my soul doth wait for

*cres.* *mf*

him, in his word is my trust, in his word is my trust. *mf* My

him, in his word is my trust, in his word is my trust. *mf* My

him, in his word is my trust, in his word is my trust. *mf* My

him, in his word is my trust, in his word is my trust. *mf* My

*cres.* *Gt. to Prin.*

*accel e cres.*

soul fle-eth un - to the Lord, Be - fore the morn - ing

soul fle - eth un - to the Lord, Be - fore.

soul fle-eth un - to the Lord, Be - fore the morn - ing

soul fle - eth un - to the Lord, Be - fore.

watch my soul fle-eth un - to the Lord, I say be -

the morn - ing watch, I say be -

watch my soul fle-eth un - to the Lord, I say be -

the morn - ing watch, I say be -

*mf* My - fore the morn - ing watch, *ff* O Is - rael trust in the

*mf* My - fore the morn - ing watch, *ff* O Is - rael trust in the

*mf* My - fore the morn - ing watch, *ff* O Is - rael trust in the

*mf* My - fore the morn - ing watch, *ff* O Is - rael trust in the

Full.

dopp

- ing Lord, O Is - rael trust in the Lord, for with the

- ing Lord, O Is - rael trust in the Lord, for with the

- ing Lord, O Is - rael trust in the Lord, for with the

- ing Lord, O Is - rael trust in the Lord, for with the

Lord there is mer - cy, with the Lord there is mer - cy, *rall.* *p* *Tempo.*

Lord there is mer - cy, with the Lord there is mer - cy, *rall.* *p*

Lord there is mer - cy, with the Lord there is mer - cy, *rall.* *p*

Lord there is mer - cy, with the Lord there is mer - cy, *rall.* *p*

reduce Organ rapidly.

*pp*



*mp*

And with him is plen - teous, plen - teous re - demp - tion,

And with him is plen - teous, plen - teous re - demp - tion,

And with him is plen teous, plen teous re demp tion,

And with him is plen - teous, plen - teous re - demp - tion,

Sw: Gt:

*cres.* *ff*

And he will re - deem Is

And he will re - deem Is

And he will re - deem Is

And he will re - deem Is

*cres.* *ff*

*pp Adagio.*

- - rael, From all - - - his sins.

- - rael, From all - - - his sins.

- - rael, From all - - - his sins.

- - rael, From all - - - his sins.

Ch:

tion,  
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MRS. HELEN TRUST.

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